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# Dear Friends,

The exceptional young artists of the Conservatory Project demonstrate the remarkable vitality and virtuosity being cultivated by America's top music programs.

Please join me in thanking all of the participating institutions, without whom this series would not be possible. The collaborative spirit that has brought the Conservatory Project to life will serve growing numbers of artists and audiences as we continue to work in partnership.

At the end of this evening's performance, I'm sure you will feel that the future of classical and jazz music is in good hands.

Sincerely,

Mill Kai

President

## The John F. Kennedy Center for the Performing Arts

STEPHEN A. SCHWARZMAN, Chairman MICHAEL M. KAISER, President



## FEBRUARY 12-18, 2006

Curtis Institute of Music
PHILADELPHIA, PENNSYLVANIA

Manhattan School of Music NEW YORK, NEW YORK

Indiana University Jacobs School of Music

University of Michigan School of Music

Cleveland Institute of Music

CLEVELAND, ONIO

New England Conservatory of Music BOSTON, MASSACHUSETTS

Oberlin Conservatory of Music at Oberlin College
OBERLIN, OHIO



# Sunday Evening, February 12, 2006 at 6:00

# **★** The Curtis Institute of Music

PHILADELPHIA, PENNSYLVANIA

Rob Patterson, clarinet Michael Haas, cello Sara Daneshpour, piano

Igor Stravinsky

Sergei Rachmaninoff Étude No. 4 in B minor from Études-Tableaux.

(1873 - 1943)Op. 39

Sergei Rachmaninoff Étude No. 5 in E-flat minor from Études-Tableaux, (1873-1943) Op. 39

Sergei Rachmaninoff Étude No. 6 in A minor from Études-Tableaux,

(1873 - 1943)Op. 39 Sara Daneshpour, piano

Three Pieces for Clarinet Solo

(1882 - 1971)Rob Patterson, clarinet

George Crumb Sonata for Solo Violoncello

(1929 -)Fantasia Tema pastorale con variazioni

Torcata Michael Haas, cello

Johannes Brahms Trio in A minor, Op. 114 (1833-1897) Allegro

Adagio Andantino grazioso

> Allegro Rob Patterson, clarinet

Michael Haas, cello Sara Daneshpour, piano

#### The Curtis Institute of Music

#### A Message from the President

The Curie Inetitute of Muses has been training exceptionally gifted young musicians for careers as profront gartes on the highest professional level for 80 years. Admission is by rigorous audition: this spring 825 applicants visid for approximately 45 places. Our student body is deliberately kept very smalt: currently 158 students from the U.S. and 18 foreign countries study with our 88 member Boulty which includes many of today's leading solo performers and composers as well as many principal players of the Philadelphia Orchestra and member of the Quamer Quarter.

The Curris Institute of Music is pleased to participate in this wook of performances of The Conservatory Project at the John F. Kennedy Center for the Performing Arts. The Project creates an ideal showcase for young performers and a great opportunity for them to be heard on a national stage. We are honored to be included in such a program. On behalf of the entre Curris Tanky, tanky, you for the opportunity.

Gary Graffman

President/Director, The Curtis Institute of Music

#### Biographies



Fianist Sara Naini Daneshpour, 18 from Washington, D.C., studies at The Curtis Institute of Music with renowned pianist Leon Fleisher. All students at Curtis receive merit-based full-tuition scholarships, and Ms. Daneshpour holds the Nadia Barilli Piano Fellowship. She began her studies on the piano at age six and since then has performed numerous solo recitals in the Washington, D.C., area, including performances at the German Embassy, the Kennedy Center, and Smithsonia Museum of American History. In New York she appeared at the Carnegie Hall gala concert Young Virtuose Comoctition, Ms. Daneshpour was awarded first prizes in

the Besthoven Society of America Piano Competition, Cogen Concerto Competition junior division, and citywide piano competition for Washington, D.C., public schools. She was also named outstanding performer in the junior division of the Marlin-Engel Solo Competition. In 2000, she performed at the Smithsonian's celebration of the 300th anniversary of the piano with singer/songwriter Billy Joel. She has performed live on PBS and was featured on National Public Radio's "From the Top."



Cellist Michael Haas, 23 from Windsor, Connecticut, is a student at The Curtis Institute of Music, where he studies with David Soyer, co-founder and former cellist of the Guarneri String Quartet, and Peter Wiley, current cellist in the ensemble. All students at Curtis receive merit-based full-tuition scholarships, and Mr. Haas holds the Jacqueline de Pre Memorial Fellowship. This year, he is principal cellist of the Curtis Symphony Orchestra. He has been studying since the age of seven, made his recital debut in 1990 at the Hartt School, and made his solo debut with the Manchester Symphony Orchestra in 2000. He has performed as principal Misic Excited Consent Orchestra de Consented Profession Months.

cello of the Aspen Music Festival Concert Orchestra and Connecticut Youth Symphony, and as a member of the Haddonfield Symphony, New England Conservatory Youth Philharmonic, and Connecticut All-State Orchestra. A dedicated chamber musician, Mr. Haas has performed at the Music from Angel Fire festival in New Mexico and recently performed on a recital at the Marine Barracks in Washington D.C. with Curtis faculty members Ida Kavafian and Steve Tenenbom. His string quartet was a semifinalist in the 2000 Fischoff National Chamber Music Competition, and he won the solo and senior ensemble divisions of the Camerata Ensemble Young Artists Chamber Music Competition. Other distinctions he has earned include the Louis J. Pellettieri Excellence in Music Award, the Connecticut Association of Schools Outstanding Arts Award, and third prize in the Hartford Symphony Young Artists Competition. During his summers, Mr. Haas has attended the Aspen Music Festival and the Kent/Blossom Music Festival; the first annual Great Mountains Festival in Korea where he participated in master classes with Aldo Parisot and Jian Wang; and most recently, the Taos School of Music where he studied with members of the Borromeo, Vermeer, and Takacs Quartets.



Clarinetist and Cincinnati native RoD Patterson, 21, studies at The Curtis Institute of Musis with Donald Montanaro, former associate principal clarinet of the Philadelphia Orchestra. All students at Curtis receive merit-based full-tution scholarships, and Mr. Patterson holds the John S. and James L. Knight Poundation Fellowship. Last year, he made his debut with New York's Binghamton Philharmonic, and this past spring, he was invited to the Greenport Music featival along with three other Curtis students to present works by Messiaen and Brahms. He has performed as a soloist with the Blue Ash Symphony

Orchestra and the Cincinnati Symphony Youth Orchestra with Jose-Luis Novo conducting. In 2001, he won the grand prize in the Cincinnatify-Tstata Region Overture Awards and the National Federation of Music Clubs Summer Scholarship Award, and in 2002, he won the Cincinnati Symphony Scholarship Award. Mr. Patterson has played in orchestras at Curtis, Eastern Music Festival, Boston University Tanglewood Institute, and Music Academy of the West, he was also a member of the Haddonfield Symphony, Most recently, he performed as a member of the Curtis Chamber Orchestra led by Leon Fleisher at Zankel Hall. An adveate of contemporary music, Mr. Patterson has commissioned and premiered many new pieces. He is a founding member of the Great Hall Chamber Orchestra, which made its debut in the spring of 2005, and has performed numerous times with the University of Pennsylvania's Composer's Guild.

# Monday Evening, February 13, 2006 at 6:00

# ★ Manhattan School of Music

NEW YORK, NEW YORK

The Escher String Quartet: Adam Barnett-Hart, violin Wu Jie, violin Pierre Lapointe, viola Andrew Janss, cello

Wolfgang Amadeus Mozart String Quartet No. 21 in D Major, K. 575

(1756-1791) Allegretto

Menuetto: Allegretto

Allegretto

Claude Debussy String Quartet in G Minor, Op. 10

(1862–1918) Animé et très décidé

Assez vif et bien rythmé Andantino, doucement espressif

Très modéré—très mouvementé et avec passion

Hugo Wolf Italian Serenade (1860–1903)

### Manhattan School of Music

Manhattan School of Music is a preeminent international conservatory of music, granting bachelor of music, master of music, and doctor of musical arts degrees. Founded in 1918, the School is one of the largest private conservatories in the United States. Under the leadership of Robert Sirota, Manhattan School of Music is dedicated to providing the highest caliber of musical and educational training for exceptional student musicians, producing mature, responsible young adults who are committed to using the power of music to improve the quality of life in contemporary society. The School trains students in performance and composition and provides a broad-based education in music theory, history, and humanities. In addition to the more than 800 students who come from 45 countries in the College Division, Manhattan School of Music serves some 450 New York-area students, ages 5 to 18, in the Precollege Division, and nearly 2,000 New York City schoolchildren through its Summer Music Camp and arts-in-education programs. The School employs an artistteacher faculty of 250 professional musicians and is also an active presenter of more than 400 public performances. Manhattan School of Music's more than 10, 000 alumni are active in every aspect of American musical life, and many are among the most distinguished artists today performing in opera houses, concert halls, and on jazz stages throughout the world.

#### The Escher String Quartet



The Escher String Quartet consists of violinists Adam Barnett-Hart and and Wu Jie, violist Fierre Lapsinte, and cellist Andrew Janes. Within months of their inception at Manhattan School of Music, the group was invited by both Pinchas Zukerman and Itzhak Periman to be the quartet-in-residence at their respective summer festivals at the National Arts Centre in Canada and the Perlman Chamber Music Program on Shelter Island, New York. The Escher Quartet coaches with renowned cellist David Soyer, and has now twice consecutively won the Lillian Fuchs Chamber Music prize at Manhattan School of Music, winning praise for their powerful sound and natural musicianabip.

Adam Barnett-Hart made his debut with the Juilliard Symphony at age 19, performing the Brahms Violin Concerto in Alice Tully Hall. He has since performed with such orchestras as the Colorado, Wichita Falls, Riverside, and Jefferson Symphonies and Colorado Music Festival and Boulder Philharmonic Orchestras. Mr. Barnett-Hart is a touring member of the International Sejong Soloists. He was a top prize winner in the 2001 and 2002 Irving M. Klein International String Competition in San Francisco. Mr. Barnett-Hart began studying with Pinchas Zukerman after graduating from the Juilliard School, where he completed a Ba with Joel Smirnoff. Prior to Juilliard, he studied with James Maurer, Paul Kantor, and Donald Weilerstein.

Andrew Janss, collist, is a Presidential Merit Scholarship recipient at Manhattan School of Music, where he is a student of renowned pedagogue, David Geber. He began his studies at age 11 with Andrew Cook and made his solo debut at age 16 with the New West Symphony, with whom he was re-engaged two years later. Thereafter, he began to perform widely in Southern California, giving recitals under Young Artist's Guild Management. One of these performances included a special engagement at the Palos Verdes Music Festival with the Palos Verdes Ballet. At Manhattan School of Music, he has been principal cellist of both the Symphony and Philharmonia Orchestras, top prizewinner in the Eisenberg-Fried Concerto Competition, and recipient of the Lillian Fushs Chamber Music Prize, an honor which he has received consecutively for the past five semesters. In 2004, Mr. Janss was chosen to represent Manhattan School of Music in a master class hosted by Bernard Greenhouse for the Violoncello Society. Later this Pebruary, he will be seen as a featured soloist with the Astoria Symphony and the New Amsterdam Symphony Orchestras.

Wu Jie began her violin studies at the Shanghai Music Conservatory and continued her training in Montreal. She has performed for renowned artists such as Isaac Stern, Gil Shaham, and Pinchas Zuckerman. She also participated in the National Arts Center's Young Artists Program in Ottowa and Perlman Music Program in Shelter Island, New York. Ms. Wu's solo highlights include performances with the Shanghai Music Conservatory Symphony Orchestra. NAC Orchestra, I Musici de Montreal Chamber Orchestra, and FACE Symphony Orchestra. She was also a top prizewinner at the Orford Second International Competition, and her acclaimed performance of the Barber Violin Concerto was broadcast across the Canadian provinces. An active chamber musician, Ms. Wu is a founding member of the Escher String Quartet, a group mentored by David Sover. The Escher String Quartet has also been coached by Itzhak Perlman, Pinchas Zukerman, and members of the Orion and Emerson Sting Quartet, In May 2005, Ms. Wu graduated from Manhattan School of Music with a bachelor's degree under the guidance of Pinchas Zuckerman and Patinka Kopec. Currently, she is completing her master's degree at the Julliard School with Robert Mann

Canadian violist Pierre Lapointe received his training as a violinist and violist from Mrs. Ya la Herts Berkson and Mr. Calavis Sieh. Upon completion of his studies at the University of Ottawa, Mr. Lapointe obtained a baccalaureate and a master in music, as well as a University Gold Medal from the Arrs Programs. In May 2003, the Music Department of the San Francisco State University presented him with the Distinguished Achievement Award for his studies in chamber music with the Alexander String Quartet. From 1990 to 2002, Mr. Lapointe was a member of the Volta String Quartet and gave several recitals in the capital of Canadia. Notable performance included the Strings of the Future, where the Volta String Quartet premiered the work of Canadian composer Patrick Cardy. Tolke et decorum est... 'In March 2002, Mr. Lapointe performed in one of his own compositions on Radio-Canadia's program, Jennes Artistes. He is currently pursuing a doctorate in viola performance with Lawrence Dutton at Manhattan School of Music and is the violist of the Eacher String Quartet.

# Tuesday Evening, February 14, 2006 at 6:00

# **★** Indiana University lacobs School of Music

BLOOMINGTON, INDIANA

Ayako Toba, piano Fredericke Saciis, violin Christopher Bolduc, baritone Jing Zhang, soprano

Kuttner Quartet: Sarah Kim, violin Robin Scott, violin Yoo-Jin Cho. viola Ana Kim. cello

Felix Mendelssohn (1809-1847)

Rondo Capriccioso, Op. 14 Avako Toba, piano

Wolfgang Amadeus Mozart Rivolgete a lui lo sguardo, from Così fan tutte (1756-1791)

Richard Strauss (1864-1949)

Traum durch die Dämmerung, Op. 29, No. 1

Richard Strapss (1864-1949)

Zueignung, Op. 10, No. 1 Christopher Bolduc, baritone Ayako Toba, piano

Giacomo Puccini (1858-1924)

Crisantemi (1890)

Foliv Mondolssohn (1809-1847)

String Quartet in E Minor, Op. 44, No.2

Kuttner Quartet

Giacomo Puccini (1858 - 1924)

Donde lieta, from La Bohème

Gustave Charpentier (1860 - 1956)

Depuis le jour, from Louise Jing Zhang, soprano Avako Toba, piano

Pablo de Sarasate (1844 - 1908)

Carmen Fantasy, Op. 25 Frederieke Saeiis, violin Avako Toba, piano

# Indiana University Jacobs School of Music

As one of the world's premier music schools, the Indiana University Jacobs School of Music maintains a distinguished reputation for the quality of its music program and the professional preparation it affords graduates. Students from all 50 states and over 55 countries study in a conservatory atmosphere with 150 full-time faculty members who are among the best performers and educators in the world. Talented students consistently win national and international competitions and advance to careers in performance and teaching. The Jacobs School offers over 1,100 performances, including 8 fully staged operas, annually. World-renowned faculty, exceptional students, and incomparable artistic achievement are the hallmarks of the tradition at the Jacobs School of Music, which touches virtually every segment of musical life in the Americas and beyond.

#### Biographies



Born in Hiroshima, Japan, pianist Avako Toba began studying music composition at the age of four. She was awarded prizes for her piano performance and composition at the age of six. At age ten, she began piano studies in Tokyo. After graduating from the Tokyo Metropolitan High School of Music and Fine Arts, she entered the Geidai University (Tokyo National University of Fine Arts and Music) where she completed her bachelor of arts in music. She received a diploma at the "New Names" Music Festival in Russia in 1995 and the IMA award from the Ishikawa-Aspen Music Festival in Japan in 2000. She also studied chamber music with the solo violist of the NHK Symphony Orchestra,

Mazumi Tanamura, Ms. Toba came to the United States in the fall of 2001, and received her performer diploma from the Indiana University Jacobs School of Music in May 2004. She frequently performs chamber music and collaborates with a wide range of instrumentalists at master classes, competitions, and recitals in Japan and the United States, Recent engagements include performances with violinist Paul Biss, and cellists Marc Coppey and Tsuyoshi Tsutsumi. She was invited as a master class pianist to the 2005 World Cello Congress held in Kobe, Japan, Ms. Tabo is currently an artist diploma student of Professor Shigeo Neriki, and also serves as studio accompanist for Distinguished Professors Miriam Fried and Janos Starker



Frederieke Saeijs began playing the violin at age seven with Suzuki teacher Stieneke Voorhoeve-Poot. In 1992 she entered the special class for young gifded musicians at the Royal Conservatory (The Hague, the Netherlands). After finishing the gymnasium in 1998, she was fully admitted to the Royal Conservatory where she studied with Lex Korff de Gidts, Peter Brunt, and Jaring Walta and received both her bachelor diploma (May 2004) was master miploma (May 2004) with distinction for creative musicality. She recently received the Grand Prize of the Marguerite Long-Jacques Thibaud International Violin Competition in Paris (2005); as

a result she will be giving concerts in France, Japan, Germany, Italy, Scotland, Switzerland and Russia. Among her other awards are the First Prize at the Princess Christina Competition in 1995 and 1998; the Vriendenkrans Award of the Concertgebouw in Amsterdam, the Netherlands (2001); and the Albert II de Monaco Prize, the Nicole Henriot-Schweitzer Prize, the Prize of the Students of the Conservatories, and the Orchestre National de France Prize (2005), all as part of the Long-Thibaud Competition. As a soloist Ms. Saeijs has appeared with the Atheneum Chamber Orchestra, the Bellitoni Symphony Orchestra, the Chamber Orchestra of the Netherlands, the Rotterdam Philharmonic Orchestra (January 2006), and the Symphony Orchestra of the The Hague Royal Conservatory. An experienced chamber musician and member of the piano trio Trio Suleika with pianist Maurice Lammerts van Bueren and cellist Pepiin Meeuws from 2001-04, she has worked with Menahem Pressler, Peter Brunt, Colin Carr, Pascal Devoyon and Philippe Graffin. She continues to perform in a violin-piano duo with Maurice Lammerts van Bueren. She currently studies with Mauricio Fuks at the Indiana University Jacobs School of Music where she is the recipient of scholarships from the Jacobs School, the Stichting Studie Oskar Back, Prins Bernard Cultuurfonds, VSB Fonds and the Nuffic Talentenprogramma.



Originally from Albany, New York, bartione Christopher Bolduch has been an apprentice at The Santa Fe Opera for two aummers, where he cowered Masetto in Don Giocanni and Calchas in Le belle Hélben. Each year, the Santa Fe Opera has recognized his outstanding potential on the operatic stage with the Richard Tucker Music Foundation Award in 2003 and the Donald and Luke Graham Memorial Award in 2004. He holds a bachelor of music Giocard Calchard Calcha

Council Auditions (Trl-State Region), the Liederkranz Foundation Awards for Voice, the Fritz and Lavinia Jennen Competition, the Connecticut Opera Guild Competition, and the Classical Singer Convention Competition. He has also been a finalist for Chicago's Lyric Opera Center for American Artists and the Sara Tucker Study Grant (Richard Tucker Foundation). This summer, Mr. Boldue will be making his professional debut with the Central City Opera in Colorado, where he will sim ghasetto in Don Giovanni.



Jing Zhang, soprano, received her bachelor's degree from the China Conservatory of Music in Beijing, and her performer diploma from the Indiana University Jacobs School of Music. She won the 'Award for Excellence in Singing' at the China Central Television Young Artists Competition in Beijing, and was a semi-finalist in the 2003 Third International Opera Competition in Shizuoka, Japan. In 2005 she was the winner of the Metropolitan Opera National Council District Auditions. Ms. Zhang debuted as Tebaldi in Don Carlos at the Shanghai Grand Theatre in 2001, singing with Marianne Cornetti, John Check, and Han Jiang Tian, under the baton of John Nelson. Her U.S. debut was as the

title role of Mimi in La Bohème under the baton of Imre Palló in the 2004-05 season of the Indiana University Opera Theater and will perform Micaela in Commen in April 2006. She has been awarded scholarships to the Gala Concerts of the International Vocal Art Institute's programs in New York, Puetro Rico, Japan and China, and has worked with Joan Dornemann, Dians Soviero, Nico Castel, and Sherrill Milnes. Ms. Zhang is currently enrolled in the Master of music program at the Jacobs School of Music sa a scholarship student, and studies with Chancellor's Professor Costanza Cucaro and Professor Gray Arvin.

#### The Kuttner Quartet

The Kuttner Quartet was established by the estate of the late Michael Kuttner, faculty member of the Jacobs School of Music from 1972 to 1975 and a member of the Berkshire Quartet. Each year, undergraduate string quartets in the Jacobs School compete for the annual scholarship conveyed by the Kuttner estate, and for the distinction of being named the Kuttner Quartet for the coming academic year. For the 2005-06 academic year, the members of the Quartet are Sarah Kim, Robin Scott, Yoo-Jin Cho, and Ans Kim



Violinist Sarah Kim was born in Korea and comes to the Kutther Quartet from fornoto, Canada. She was a scholarship student of the Young Artist Performance Academy at the Royal Conservatory of Music under the guidance of Lorand Penyves, and she is now a bachelor of music student, studying under Miriam Fried at the Jacobs School of Music. She has been the recipient of numerous awards in Korea and Canada, and she has participated in the Banff and Orford Summer Music Festivals. Most recently she was awarded first place in a Jacobs School violin competition, and performed the Wieniawski violin concerto with the US symphony Orchestra this past October.

Violinist Robin Scott, 19, won the Silver Medal at the 2003 Stulberg International String Competition and was a finalist that same year in the WAMSO Competition of the Minnesota Symphony. His orchestral experience comprises solo appearances with the Indianapolis Symphony Orchestra (both as winner of the "Siled-by-Siled" and "Young Artist" Competitions, the New World Youth Orchestra (as both Junior and Senior Young Artist winner, and the Carmel Symphony Orchestra (as both Junior and Senior Young Artist winner). He pursues violin studies with Distinguished Professor Mirinan Fried. He traveled and performed with the pre-college IU String Academy's "Violin Virtuosi," including performances on two French tours and one in Carmegie Recital Hall. Prevolated chamber music experiences include performing the Ravel quartet for the closing concert at Meadowmount in 2003; summer chamber study at the Academy of Mussic in Montpellier in 2004; and the Kneisel Hall Festival in 2004 Mussic in Montpellier in 2004; and the Kneisel Hall Festival in 2007 Mussic in Montpellier in 2004; and the Kneisel Hall Festival in 2007 Mussic in Montpellier in 2004; and the Kneisel Hall Festival in 2007 Mussic in Montpellier in 2004; and the Kneisel Hall Festival in 2008.

Violist Noo-jin Cho was born in Korea and started playing the violin when she was 6 years old. She entered the program for young musicians at the Korean National University of Music when she was 12 with a full scholarship. She came to the U.S. to continue her studies when she was 16 and traveled with the precollege "Violin Virtuosi" at the Indiana University Jacobs School of Music, studying under Professor Mimi Zweig, performing concerts in France and Japan, and in Dallas, Seattle, and Chicago. She was the winner of the "Suzuki and Friends" award in 2002, and was selected as a solois for the "Side by Side" concert with the Indianapolis Symphony Orchestra. Currently she studies violin with Mimi Zweig and viola with Atar Arad at the Jacobs School.

Cellist Ana Kim started playing the instrument at the age of three. A few years later she enrolled in the Manhattan School of Music Preparatory Division under Marion Feldman, receiving many awards and scholarships. In 1995, she was the Junior Division competition winner of the American String Teachers, Association of New Jersey and twice received the Young Artist Performers Award from the Associated Music Teachers League. Among her many rectals and concerts are a solo performance with the Union New Jersey Symphony Orchestra, and a "Young Artist: Our Future Generation" invitational concert by the Violoneello Society of New York. More recently, she appeared on Prom the Top, a nationally syndicated radio program on NPR, and gave a joint recital at Welli Recital Hall in Carnegie Hall. She has also been a participant in the Manchester International Cello Festival and the Verbier Academy in Switzerland. This past year, she was the winner of a cello concerto competition at the Jacobs School and performed with the IU Symphony Orchestra. Currently a senior, she is pursuing an artist diploma with Janos Straker.

## Program Notes

#### Rivolgete a lui lo sguardo Rivolgete a lui lo sguardo e vedrete come sta. Tutto dice: io gelo, io ardo...

idol mio, pietà!

E voi, cara, un sol momento

il bel ciglio a me volgete, e nel mio ritroverote quel che il labbro dir non sa. Un Orlando innamorato non è riente in mio confronto; un Medoro il sen piagato verso lui per nulla io conto; son di foco i miei sospiri, son di bronzo i sudi dissiri,

#### Turn your glance towards him

Turn your glance towards him and see his condition.

Everything says: I freeze, I burn... my darling, have pity!

And you, dear, just for a moment, turn your beautiful eyes towards me,

and in mine you will find that which my lips cannot say.

An Orlando in love is nothing compared to me;

a wounded Medoro is nothing compared to me; my sighs are of fire,

their desires are of bronze.

Se si parla poi di mento, certo io sono, ed egli è certo, che gli uguali non si trovano da Vienna al Canadà.

Siam due Cresi per richezza, due Narcisi per hellezza; in amor i Marcantoni verso noi sarian buffoni; siam più forti d'un Ciclopo, letterati al par di Esopo; se balliamo, un Pich ne cede, si genti e snello è il niede.

Se cantiam col trillo solo facciam torto all'usignolo, e qualch' altro capitale abbiam poi che alcun non sa.

(Bella, bella, tengon sodo: Se ne vanno ed io ne godo. Eroine di costanza, specchi son di fedeltà.)

# Traum durch die Dämmerung

Weite Wiesen im Dämmergrau; die Sonne verglomm, die Steme ziehn, nun geh' ich hin zu der schönsten Frau, weit über Wiesen im Dämmergrau, tief in den Busch von Jasmin.

Durch Dämmergrau in der Liebe Land; ich gehe nicht schnell, ich eile nicht; mich zieht ein weiches samtenes Band durch Dämmergrau in der Liebe Land, in ein mildes blaues Licht. If one speaks of merit, I am certain, and he is certain, that our equals cannot be found from Vienna to Canada.

We are two Croesuses for riches, two Narcissuses for beauty; in matters of love, the Marc Antonys would be buffoons compared to us; we are stronger than a Cyclops, as well-read as Aestop; if we dance, Puck would have to stop, so gentle and nimble are our feet

If we sing with our trills only we would wrong the nightingale, and there are some other assets we have that no one yet knows.

(Wonderful! They are standing firm: They are leaving and I'm enjoying it! Heroines of constancy, they are mirrors of fidelity.)

## Dreaming through the twilight Broad meadows in the twilight gray;

Broad meadows in the twilight gray; the sun has set, the stars appear, now I go to the loveliest of women, far across meadows in the twilight gray, deep into the jasmine bush.

Through twilight gray to the land of love; I do not go quickly, I do not hurry; drawn by a fragile velvet ribbon, through twilight gray to the land of love, into a gentle blue light.

#### Zueignung

Ja, du weißt es, teure Seele, Daß ich fern von dir mich quäle, Liebe macht die Herzen krank, Habe Dank.

Einst hielt ich, der Freiheit Zecher, Hoch den Amethysten-Becher Und du segnetest den Trank, Habe Dank.

Und beschworst darin die Bösen, Bis ich, was ich nie gewesen, heilig, heilig an's Herz dir sank, Habe Dank.

#### Donde Lieta

Donde lieta uscl al tuo grido d'amore, torna sola Mimi al solitario nido. Ritorna un'altra volta a intesser finti fior. Addio, senza rancor.

Ascolta, ascolta.
Le poche robe aduna
che lasciai sparse.
Nel mio cassetto
stan chiusi quel cerchietto
d'or ei libro di preghiere.
Involgi tutto quanto in un grembiale
e mandero il portiere...

Bada, sotto il guanciale c'è la cuffietta rosa. Se vuoi, serbarla a ricordo d'amor!...

Addio, addio, senza rancor.

#### Dedication

Yes, you know it, dear soul, away from you I'm miserable, love makes the heart sick, Take my thanks.

Did not I, the drinker of freedom, hold high the amethyst goblet and you blessed that draught? Take my thanks.

And you exorcised the evils within it, until I, blessed, as never before, sank holy upon your heart, Take my thanks.

#### Mimi's aria from La Bohème

I came happily from my little nest, to respond to your call of love. Yet, now Miml must return there all alone, to make imitation flowers of silk.

Listen, please isten.

Please gather up the few belongings that I have left scattered around.

Locked in my little drawer there is a gold bracelet together with my prayer book.

Was them up all together in an apron.

I will sand the concierce to fetch them.

Pay attention, under my pillow is the pink bonnet. If you want, keep it as a souvenir of our love!...

Goodbye, goodbye, without resentment.

# Wednesday Evening, February 15, 2006 at 6:00

# ★ University of Michigan School of Music

ANN ARBOR, MICHIGAN

Nick Blaemire
Nathan Brian, tenor
Nikolas Caoile, conductor
Marlene Fullerton, mezzo-soprano
Michael Gacetta, piano
Lori Hicks, soprano
Anne Horak
Quentin Joseph, drums
Kenneth Kellogg, bass

Justin Keyes
Jamison Livsey, harpsichard & piano
Tomek Miernowski, guitar
Karl Pestka, electric violin
Patrick Prouty, double bass
Jennifer Sese
Jennifer Sese
David Trudgen, counter-tenor
Benjamin Vickers, continuo
Justin Walker, trumpet

Claudio Monteverdi (1567-1643) scenes from The Coronation of Poppea Lori Hicks, soprano

David Trudgen, counter-tenor Jamison Livsey, harpsichord Benjamin Vickers, continuo

Karl Pestka

Devastation Sandwich
Karl Pestka, electric violin
with electronic manipulation

Nancy van de Vate (1930-) scenes from Where the Cross Is Made Marlene Fullerton, mezzo-soprano; Nathan Brian, tenor; David Wilson, tenor; Kenneth Kelloge, bass: Jamison Livsey, piano;

Nikolas Caoile, conductor

Herbie Hancock (1940-) "Fingerpainting"
Justin Walker, trumpet
Tomek Miernowski, guitar
Patrick Prouty, double bass
Quentin Joseph, drums

Stephen Sondheim

"Invocation and Instructions to the Audience" from The Frogs

Jeff Marx (1970-) "I Want To Go Back To College" from Avenue Q Jennifer Sese; Anne Horak; Nick Blaemire; Justin Keyes; Michael Gacetta, piano

# The University of Michigan School of Music

Founded in 1880, the University of Michigan School of Music is one of the finest performing arts schools in the United States. Encompassing programs in dance, music, musical theatre, and theatre, we are consistently ranked among the top performing arts schools in the country when compared with performance-oriented conservatories or with prestigious academic departments of music. The School's faculty have national and international reputations, but are in every sense a resident faculty. We offer a wide variety of programs, from traditional to cutting-edge, from primarily performance-based to those that are more academic, giving students huge resources to draw from in completing their education. Michigan students are exceptionally talented, and are consistently competitive at the highest levels of their chosen fields. In addition, they have access to the vast resources of a major research institution allowing them to greatly enhance their performing arts training. The student body is relatively small in number (approximately 1000 students), while the faculty totals approximately 150, allowing for a high-level of personal interaction. Our faculty strive to create a nurturing atmosphere while challenging students to develop their talents to the fullest. Michigan students are surrounded by both peers and teachers who are consistently performing at the highest possible level of excellence. Our graduates rise to this challenge and become leaders in their fields. What makes the University of Michigan School of Music unique is our comprehensiveness; we strive to maintain a balanced emphasis on both performance and scholarship while presenting students with the training necessary to excel within their chosen field.

#### **Biographies**



Thom Nathan Brian enjoys a versatile career as a performer of opera, operetta, oratorio, and musical theater. Most recently, Mr. Brian performed the title role in Tartuffe, Poppea, Saint-Saens Christman Oratorio with the International Symphony Orchestra, and the lead role in Where the Cross Is Made—a premier at the National Opera Convention. Future engagements include Andy Warhol in Jackie O, Papageno in Die Zauberfölde, and Camina Burana in Johannesburg, South Africa. Mr. Brian will be graduating this year with a masters degree from the University of Michigan. He is a student of Stephen Lusmann.



Nick Bleemire is honered to return to his homestown to represent his school. A senior musical theatre major, Mr. Bleemire has appeared at Michigan in A Midsummer Night's Dream (Bottom), The Wild Party (Burrs), Company (Harry), and A Chorus Line (Al). D.C. credits include The Rocky Horror Show (Riff Raff, The Actor's Theatre of Washington), and Foolloose (Willard, Toby's Dinner Theatre. He spent this summer at the Weston Playhouse in Vermont where he performed A Year with Freg and Tood (Freg) and Kiss Mc, Kote (Hortensio). As a composee, he has written the new musical Ass Backwards, which will appear at the Signature Theatre in Virginia as part of their New Works Festivial in November.



Nikolas Caoile, a DMA candidate in orchestral conducting at the University of Michigan, studies with Kenneth Kiesler and is the Music Director of the Campus Symphony Orchestra. He has served on the music staff of the Aspen Opera Theater Center as a Coach Accompanist Fellow since 2000, preparing many operas such as: Rigoleto, The Canning Little Vixen, Die Brifthirung auf dem Seruil, The Turn of the Screw, and Giasone. He has been on the music staffs at Seattle Opera, The Bel Canto Vocal Institute, and the Willamette Opera These Loran Vocal Institute, and includes performances of Cosi for Tutte, Il Martinonio

Segretto, Gianni Schicchi, The Bartered Bride, Dido and Aeneas and Hänsel and Gretel. In 2006, he led the premiere of Nancy van de Vate's Where the Cross Is Made. His teachers include Larry Rachleff, Gustav Meier, Martin Katz, David McDade. and Kenneth Merrill.



Anative of South Carolina, Marlene Fullerlon, mezzo-soprano, received both her bachelor and master of music degrees in vocal performance from the University of South Carolina. She is currently pursuing a specialist of music degree in voice performance at the University of Michigan where she studies with Carmen Pelton. Her operatic roles include Ottavia in Lirocoronazione di Poppea, Dido in Dido and Aeneas, the Mother in Amahl and the Night Visitors, Musetta in La Boheme and most recently Sue Barletti in the National Opera Association's premiere of Nancy Van de Vate's Where the Cross Is Made. Upcoming performances

include Grace Kelley in the University of Michigan's production of  $Jackie\ O$  and Musetta in Arbor Opera Theater's production of  $La\ Boheme$ .



Michael Gacetta is a junior in the Artists and Scholars program in the School of Music at the University of Michigan, pursuing the study of accompanying, musical direction, arranging, conducting and jazz improvisation with Ellen Rowe, Jerry DePuit and Cythia Westphal. Originally from Olympia, Washington, he has worked on many musical productions throughout high school and college as an accompania, orchestra musicain, and musical director. At Michigan, he has performed

with the UM Symphony Band, Jazz Lab Ensemble, and in the Musical Theatre Department productions of City Of Angels and The Boys from Syracuse.



Lori Celeste Hicks, soprano, received a bachelor of music education at Kentucky State University in 2002, and a masters of music from Bowling Green State University in 2004. She is currently working on her doctorate of musical arts in vocal performance at the University of Michigan. She debuted in 1999 when she sung the role of Sadie in Carlyle Floyd's Slow Dusk. In 2001, she sangt her vice of the Countess in Mozarfa Le Nozze Di Figuro. At Bowling Green, she wom the 2004 Art Song Competition and the Lima Symphony Orchestral's Young Artist

Competition. She has sung the roles of: Laetitia in The Old Maid and the Thief, Elisetia in if Marimonio Segreto, and Rosalindia in De Federmans. In the summer of 2004, she performed alongside world renowned opera singer Wilhenenia Fernandez-Smith in Reims, France, and toured Northern Italy. Ms. Hicks returned to Italy in the summer of 2006 to sing the role of Alice in Folstaif with the young artist program La Musica Lirica. She recently starred as Poppea in UM's production of UI-novoranciane di Poppea.



Anne Horak is a senior in the Musical Theatre Department at the University of Michigan. She will be receiving her BFA degree this spring. University productions in which she has performed include roles as Sheila in A Chorus Line, The Courtesan in The Boys from Syracuse, and Guys and Bolls, City of Angels, and Ohlahoma! She recently performed the role of Panuette in a concert version of Candide at the Bellingham

Festival of Music in Washington, and has been a member of the resident company at Music Theatre of Wichita the past two summers. Thanks to Brent Wagner for this opportunity.

Drummer Quentin Ioseph was born in Columbus, Ohio and raised in Ann Arbor, Michigan. He has been playing drums since the age of seven and has toured extensively in Japan and Europe with the band Funktelligence. He has received numerous awards including a Detroit Music Award and is highly sought after in the Detroit metropolitan area. Mr. Aseeph is currently enrolled in the Jazz studies program at the University of Michigan where he is involved with both big band and jazz combos.



Kenneth Kellogg is a native of Washington, D.C. Graduating from the Duke Ellington School of the Arts, he received his BM from Ohio University. He has his MM in vocal performance from the University of Michigan and is completing his specialist in music degree there. He has performed in many opera productions throughout his collegiate years and looks forward to sharing his love for music with everyone. He is forever indebted to his family and friends for their support and encouragement.

Justin Keyes is a senior at the University of Michigan studying musical theatre and Spanish. Past productions at UM include Company. A Chrone Line, Jessen Khris Superstar and Oklahomal. He is thrilled to be appearing at the Kennedy Center and thanks Mr. Wagner and the rest of the faculty for considering him for the opportunity.





Twenty-four year old Jamison Livsey was awarded assistantships to the University of Utah and the

University of Michigan School of Music. He performed with the Utah Philharmonia when he was nine years old, and has since been a soloist in four concerto performances. A veteran of state and regional competitions, he took top prizes at the Idaho MTNA Competition and the Lowell Fart Collaborative Pinan Competition. He is a second year master's student studying with Martin Katz at the University of Michigan.

Tomek Miernowski, born in Warsaw, Poland in 1986, moved to Madison, Wisconisn at the age of two and started playing guitar at the age of five. He started his music education at the Madison School of Music, but at the age of nine his furnity moved back to Poland. There, he studied classical guitar with acclaimed Polish classical guitarist Rysach Baldiuscko. Upon moving back to Madison at the age of 11, he studied with Juzz guitarist Roger Brutherhood. He currently attends the University of Michigan as a freshman, double majoring in juzz studies and sound engineering.





Karl Pestka (electric violin) currently attends the University of Michigan School of Music, studying composition with William Bolcom, Susan Botti, Erik Santos, and Karen Tanaka, and violin with Yehonatan Berick. Recently, he received an honorable mention from the 2005 ASCAP Morton Gould Young Composer Awards for his electric violin piece Devastation Sandusich. This rock-minimalist piece, in which the performer solos while simultaneously operating electronies with bare feet, was the first of its kind to receive an ASCAP award. In the past year, he has written, conducted, and produced a full Orochest ras soundtrack for the short film Sleenack.

a comedy'thriller about a jingle composer who goes nuts. He also was commissioned by the Youn Cello Quartet to compose the jazz-inspired Sugar Plum Doddies, which was presented at the Scoul Arts Center in South Korea. In summer 2004, Mr. Peatka spent several months in Varanasi, India, to receive training in Hindustant classical violin and tabla at Banaras Hindu University.



Patrick Prouty, an upright and electric bassist from Detroit, Michigan, received a bashelor's degree in jaz from Wayne State University in 1998. A performer locally and nationally with a vartety of different groups, he has worked with Bill Heid, Johnnine Bassett, and Al Hill. He recently finished a three-month tour of 8 countries in Europe and much of the U.S. with Bettye Lavette in support of he new CD I/se Got My Oun Hell to Raise. He is currently working on a master's degree in improvisation at the University of Michigan, studying privately with bassist Robert Hurst. His first record as a leader, tentatively titled The Charmed Life, will be released in February 2006.



Jenniter Sose is a native of Cincinnati, Ohio. A senior at the University of Michigan, ahe is pursuing a BFA in musical theatre and a BA in political science. Some of her freorite roles include Connie Wong in A Chouse Line and Mrs. Mayor in Seussical (Music Theatre of Wichita), and Adrianna in The Boys from Syracuse (University of Michigan) Ms. Sees will be seen as Marcy Park in the upcoming Chicago company of The 25th Annual Putnan County Spelling Bee which opens in April 2006.



David Trudgen, counter-tenor and graduate of the University of North Carolina at Greensbore, is a second year master's of music student at the University of Michigan studying with Professor George Shirley. He sang the title role of Nerone in Linconnazione di Poppea in November, and recently participated in a master class with Alan Curis. He performed as alto soloist in the Grand Rapids, Michigan Bach Festival this past April. His professional open experience includes: Lucia di Lammermoor with Colin Grahm, La Boheme, Die Fledermaus, and Otello all with the Greensboro Opera company, and the University of North Carolina at

company, and the University of North Carolina at Greensboro School of Music's 2002 production of *The Magic Flute*, where he had the leading role of Monastatos.



Benjamin Vickers, a promising young conductor and orchestral and chamber musician, is pursuing a doctor of musuical adgree in orchestral conducting at the University of Michigan as a student of Kenneth Kiesler. He currently serves as conductor of the Campus Philharmonia Orchestra and student conducting assistant for the University Symphony and Philharmonia Orchestra. He has served as assistant conductor of the New Hampshire Symphony Orchestra for performances of Mahler's Resurrection Symphony, and has guest conducted the University of Michigan Symphony and Philharmonia Orchestras, the Arizona State University Sinfonietta, the Pervard Music Center Repertory Orchestra, the University University

of New Mexico Chamber Orchestra, and New Music, New Mexico. He studied cello at the University of New Mexico and at Arizona State University, and performed in numerous professional and academic settings before beginning his conducting studies at the University of Michigan.



Trumpeter Justin Walker was introduced to jazz through his first mentor and middle school band instructor, Louis Smith. During high school, Mr. Walker was an active member in the Gommunist High School jazz program. He attended Humber Callege in Toronto where he studied with jazz great Don Thompson and returned from Toronto in 2000. He has been living in and out of the Ann Arbor area for the past five years. He currently plays with Nome, a world-beat horn band, as well as leading and playing in a number of small jazz groups in the Ann Arbor area. He began his studies the University of Michigain in the Fall of 2005 as at aransfer

student and is currently working on the completion of his undergraduate degree. At the University, he studies privately with Bill Lucus and studies collectively with Ellen Roe.



Tenor David Wilson has appeared in title roles in Handel's Serse and Purcell's Dido and Aenees. He has been featured in chamber and solo settings in some of the world's most celebrated concert halls, including Jordan Hall (Boston,) Sander's Theater (Cambridge, Massachusetts, Hill Auditorium (Ann Arbor), the National Cathedral (Washington, D.C.), and Victoria Concert Hall (Singapore). In November of 2005 he appeared in supporting roles in Monteverdi's Linconnazione di Arboro, and in January of 2006 as Doctor Higgins in Nancy Van de Vatels Where the Cross is Made. Mr. Wilson is a scholarship recipient at the University of Michigan, where he is completing his bachelor's studies under Martha Shell. He has also completed three years of study at the New England Conservatory, where he worked with Helsel Holdmann al Edward Zambara.

# Thursday Evening, February 16, 2006 at 6:00

# **★** Cleveland Institute of Music

CLEVELAND, OHIO

Liana Gourdjia, violin Zahari Metchkov, piano

Wo-men String Quartet: Jin Joo Cho, violin Karla Donehew, violin Yu Jin, viola Maaike Harding, cello

Béla Bartók (1881-1945) String Quartet No. 2 Moderato

Allegro molto capriccioso

Lento Wo-men String Quartet

Olivier Messiaen (1908–1992) from Vingt Regards sur l'Enfant-Jésus XI. Première communion de la Vierge: Très lent

XIV. Regard des Anges: Très vif Zahari Metchkov, piano

Maurice Ravel (1875–1937) Sonata for Violin and Piano (1927) Allegretto—Andante

Blues: Moderato Perpetuum mobile: Allegro Liana Gourdjia, violin Zahari Metchkov, piano

# The Cleveland Institute of Music

The Clevelard insettute of Music (CRM), a leading international conservatory, is distinguished by an exceptional degree of collaboration between students and teachers. For more than 89 years, CM has offered a world-class education to students from ages 3 to 93, and provided connects for the community. CRM's conservatory sudent body is broadly representative in its composition: 72% representing 49 states, 17% representing 23 countries, and 11% on ONe. Egilty present of the institute a hauting prefront in major rational and infernational orchesters and opera companies and hold primitions returned the world. The institute participates in a John Music Program with adjacent Class Western Reserve University, which allows CRM college students to take advantage of an outstanding liberal anti-oducation. Our hometown of Civestead is a well-known Mocca for classical music. A close relationship with The Civestand Condess a martisation, with frolly metitions of the Orchestra serving on the CRM faculty, thruty-the CRM attimus currently hold positions with the Orchestra countries are presented by college and preparatory students at local schools, hospitals, referenent facilities and major community events. Distance learning initiatives extend CRM's reach for beyond the northest Shor region.

Since its founding in 1920. DIM has been guided by three important principles—retain a world-class faculty, seek and nutries ambitous and talented students, and serve the supportive local community with which our students can interact and flourish. These young people are destined to have significant cereers and have embasted upon a journey to prepare them to take their places on the world stage. Our students learn through performance and the Kannedy Center's outstanding Conservatory Propert, designed to introduce audiences to a new very proud of them as representatives of the high musical and academic standards found at CIMI. Ill invitely you to visit us in Clevelland to experience the dopth of talent we offer to our community or a regular basis through hundreds of concrets each year.

Cordially, David Cerone

President, Cleveland Institute of Music

#### Biographies



Lians Gourdija, born into family of musicians in Moscow in 1982, began playing the violin at the age of four. At seven, she was featured on Moscow television as a rising talent and made her debut in solo recital at 13 in the Great Hall of the Moscow State Conservatory. In 1996 she distinguished herself at the Tchaikowsky International Violin Competition for Young Artiss in Sendai, Japan, taking fourth place. As a scholar of the International Charitable Programme New Momes, she played for Pope John Paul II and appeared as a soloist at the 1996 Olympic Summer Games in Atlanta. Also in 1996 Vladimir

Spivakov invited her to perform at the Colmar Festival in France. Ms. Gourdjia completed her secondary education at the Moscow Central School, In 2000 she moved to the U.S. to study at the Cleveland Institute of Music (CIM) with David and Linda Cerone. She won the CIM Concerto Competition in 2003 and received a bachelor of music degree in 2004. Also in 2004, Ms. Gourdiia was first prize winner at the Hudson Valley String Competition and first prize winner at the competition of the Society of American Musicians. In 2005 she took second prize at the Corpus Christi International String Competition and was subsequently awarded the Special Prize for the Best Chamber Music Performance at the California Young Artist Competition. She placed fifth in the recent Michael Hill International Violin Competition (New Zealand, Ms. Gourdia was invited twice to the ENCORE School for Strings as assistant to David Cerone. She participated in the New York Strings Seminar under Jaime Laredo, with concerts at Carnegie Hall. In 2005 Seiji Ozawa selected her to attend the International Music Academy-Switzerland under his direction, where she performed in master classes with Robert Mann, Pamela Frank and Sadao Harada. She has appeared as a soloist with orchestras including the Hudson Valley Philharmonic, Asheville Symphony and the CIM Orchestra. Ms. Gourdjia is currently a master of music degree student at CIM.



Zahari Metchkov was born in Sofia, Bulgaria in 1980 and began his piano studies in 1988 with Mariana Shikova at the National School of Music at Sofia. He graduated with a National Honor Diploma avende to less than half of the top 1% of Bulgaria's graduating seniors. In Sofia he also studied with Stela Dimitrova at the Bulgarian Academy of Music. In 1988 Mr. Metchkov won second prize in the Obretenov Piano Competition in Provadia, Bulgaria. From 1984-1999 he was an active participant in the Itzac Perlman Summer Music Program in Long Island, New York and performed at the Mostly Mozart Music Festival in New York's Avery Fisher Hall, as well as in concerts in Id Aviv, Israel. In 1999 he began his studies at the Cleveland Institute of Music with Paul Schenly. He has been participating in Pianofest in the Hamptons for the last five summers, performing in weekly concerts and participating in masterclasses with renowned artists including Arie Vardi, Yoheved Kaplinsky, Daniel Shapiro, and Antonio Pompa-Baldi. In 2000 Mr. Metchkov was a guest artist with the Suburban Symphony of Cleveland. He appeared with the CIM Orchestra, performing as the winner of the CIM Concerto Competition in 2003, Recent solo recitals have taken him to Michigan, Ohio, Texas, and Bulgaria. He has organized and performed in many chamber music recitals with trios, quintets, and two piano ensembles. In 2004 Mr. Metchkov earned bachelor of music degree in piano and organ from CIM and was valedictorian of the undergraduate class. In 2005 he received the Henry Fusner Prize for excellence in the CIM organ department and the Dr. and Mrs. K.L. Wu Memorial Award for piano, Mr. Metchkov serves as the organist of Epworth Euclid Methodist Church in Cleveland, Ohio and is pursuing his doctorate in piano performance at CIM with Paul Schenly, Antonio Pompa-Baldi, and organ with Todd Wilson.

#### Wo-men String Quartet



Jinjoo Cho, a 17-year-old native of Seoul, Korea, is a participant in the Cleveland Institute of Music's Young Artist Program where she studies violin with Paul Kantor. A Yewon Art School graduate, she was the recipient of the New Horizon Fellowship and was given the Starling Fellowship for 05-06 summers at the Aspen Music

was selected as a soloist. She has given concerts with The Cleveland Orchestra, the CIM Orchestra, Seoul Philharmonic Orchestra, CityMusic Cleveland, Kalamazoo Symphony, and Aspen Music Festival Concert Orchestra. A gold medalist in the Stulberg International String Competition, she has been giving recitals throughout Northeast Ohio as part of Art Renaissance Tremont Organization Recital Series, Kumho Recital Series, and Western Reserve Academy Music Series, Ms. Cho has appeared on the NPR program From the Top. Also an active chamber musician, Ms. Cho is part of Wo-men String Quartet, coached by the former Cleveland String Quartet member, Peter Salaff, and the Cavani String Quartet. The group won the OOSTA competition and has participated in master classes with Donald Weilerstein and Takas Quartet. In addition to being chosen to represent CIM for the Conservatory Project at the Kennedy Center for the Arts, they have also been selected to play a recital for the Cleveland Chamber Music Society in April 2006.

Born in Puerto Rico, Karla Donehew began playing the violin at age three with Susan Ashby. She continued on at age seven to the Conservatory of Puerto Rico where she studied with Henry Hutchinson, concertmaster of the Puerto Rico Symphony Orchestra. At age twelve, Ms. Donehew entered The Crowden School in California where she continued her studies with Zaven Melikian, former concertmaster of the San Francisco Opera Orchestra and Anne Crowden. Director and founder of The Crowden School. Ms. Donehew was the principal second violinist of the San Francisco Symphony Youth Orchestra and attended the Aspen Music Festival, the Encore School for Strings, and the New York Strings Seminar. As a member of the LeConte String Quartet, she won first prize in the junior division of the Fischoff National Chamber Music Competition. She also won second place in the junior division of the Sphinx Competition. In April 2002 she was a guest on the NPR show From the Top. She has performed as a soloist with the Classical Philharmonic Symphony, Berkeley Symphony, Sacramento Philharmonic, San Francisco Chamber Orchestra, Prometheus Symphony Orchestra, and on international tours with The Crowden School Orchestra. Currently Ms. Donehew is in her senior year at the Cleveland Institute of Music, studying with Paul Kantor, While at CIM, she has participated in numerous masterclasses with distinguished artists such as Donald Weilerstein, Takacs Quartet, Almita Vamos, and has served as Concertmaster of the CIM Orchestra. This past year, she was a recipient of the prestigious Gross Award given to the CIM's most improved violinist and was the winner of the Oakland East Bay Symphony's annual concerto competition for which she will be performing as a soloist with the orchestra in April 2006. Currently, as a member of the WO-men String Quartet, she has been awarded first place in the senior division of the Ohio String Teachers Association Competition. In addition to being chosen to represent CIM for the Conservatory Project at the Kennedy Center, they have also been selected to play a recital for the Cleveland Chamber Music Society in April 2006.

Yu Jin is a native of Ha Er Bin, China. She began studying violin at age five, taking up viola at age sixteen at the high school of the Central Conservatory of Music in Beijing, China. She was awarded a three-year fellowship to the Aspen Music Festival. She was a member of the Viola Ensemble of Beijing, which toured the United States in 2003. For two summers, at Calgary's Music Bridge camp she was principal viola of the string ensemble there. In 2005, she participated in the Marlboro Summer Music Festival. In January 2004, she appeared in a CIM faculty concert, which was broadcast live on radio. In December 2004, she participated in the New York String Orchestra Seminar as the viola principal. performing in Carnegie Hall. In February 2005, Ms. Jin performed with the Syanito Quartet in the Kennedy Center as a part of the Conservatory Project. She has won many viola competitions, including the concerto competition of Cleveland Institute of Music, first prize of the 2003-2004 Ohio String Teachers Association Competition, the Chicago and Ohio Viola Society Solo Competitions. and special recognition for viola performance at the National ASTA Competition. She also won the second prize in the China Solo Viola Competition, and the Max

Reger Award. In 2005 she received honorable mention at the Primruse International Viola Competition and Festival. Ms Jin is the principal viola of City Music Cleveland, a member of the Canton Symphony, and Red lan Orchestral and is pursuing a bachelor of music at CIM, studying viola with Jeffrey Irvine. As a member of the WO-men String Quartet, she has been awarded lat place in the senior division of the Ohio String Teachers Association Competition. In addition to being been to represent CIM for the Conservatory Project at the Kennedy Center, they have also been selected to play a recital for the Cleveland Chamber Music Society in April 2006.

Masike Harding studies cello with Richard Aaron at the Cleveland Institute of Music. She formerly studied with Marci Chanteau and Dr. Tony Elliot of the University of Michigan. Ms. Harding has won first place in the Michigan Music Teachers. Association Competition, Roberts Symphony Young Artist Competition, Louis Potter Cello Scholarship, Jean Hoffman String Competition, Zerounian String Competition, Brimingham Musical Competition, and Schoolcraft College Music Competition, She has solord with various orhestras including four appearances with the Rochester Symphony in Michigan. As a member of the WO-men String Quartet, she has been awarded first place in the senior division of the Ohio String Teachers Association Competition. In addition to being chosen to represent ClM for the Conservatory Project at the Kennedy Center, they have also been selected to play a recital for the Cleveland Chamber Music Society in April 2006.

# Friday Evening, February 17, 2006 at 6:00

# ★ New England Conservatory of Music

BOSTON, MASSACHUSETTS

Christopher Guzman, piano David Kim, viola Justin Williams, piano Ji Young Yang, soprano

Tel-Aviv Trio: Matan Givol, violin Ira Givol, cello Jonathan Aner, piano

Joaquín Turina

Poema en forma de canciones, Op. 19 L Dedicatoria

II. Nunca olvida III. Cantares IV. Los dos miedos V. Las locas por amor

V. Las locas por amor Ji Young Yang, soprano Justin Williams, piano

Georges Enesco (1881-1955) Concertstück

David Kim, viola

Christopher Guzman, piano

Johannes Brahms

Trio for violin, cello and piano in c minor, Op. 101

I. Allegro energico

II. Presto non assai III. Andante grazioso IV. Allegro molto Tel-Aviv Trio

Tel-Aviv Tri

# **New England Conservatory of Music**

Recognized nationally and internationally as a leader among music schools, New England Connectory of their regions training in an entimate, nutring community to 750 undergraduate, graduate, and doctoral music students from around the world. Its faculty of 228 boasts retreationally electroned ariset teachers and scholars. Its along on to 161 orderest achieves, concert hall stages, jazz clubs, recording studies, and arts management positions worldwide. Nearly half of the Beaton Symphony Orchestra is composed of NEC trained maistices and faculty. The oldest independent school of music in the United States, NEC was founded in 1867 by Eben Tourjob, its curriculum is remarkable for its wide range of skyles and muddlers on the collegie best, it faitures training in classical, jazz. Contemporary improvisation, world and early music. Through its Preparatory School, School of Continuing Education, and Community Collaboration Performance Programs. It provides training and performance opportunities for children, pre-college students, adults, and seriors. Through its outreach progess, it allows young musicalism to engage with non-trainificial audiences in schools, hospitals, and nursing homes—threety bringing pleasure to new listeners and enlarging the universe for classical musics and agric.

NEC presents more than 600 free concerts each year, many of them in Jordan Hall, its world-enrowned, 100 year-old, beautifully restored concert hall. These programs range from solo recitals to drambor music to orchestral programs to gaz and opera scenes. Every year, NEC's opera studies department also presents two fully staged opera productions at the Culter Magestic Theater in Beaton, NEC's co-founder and educational partner of From the Top," a weekly radio program that celebrates outstanding young classical musicians from the entire country. With its troudcast home in Dordan Hall, the show is now carried by National Public Reduced and is heard on 250 stations throughout the United States.

## **Biographies**

A planist of varied interests, Christopher Guzman has entertained audiences throughout North America, Europe and Asia. Since his orchestral debut at age 13, he has performed as soloist with many large ensembles, including the San Antonio Symphony, Fort Worth Symphony, and the EOS Orchestra of New York (City, He also has performed concert with the Juilland Orchestra in Alice Tully Hall, Awery Fisher Itall, and in Spoleto, Italy during the orchestra's first summer residency at the 2003 Festival dei Due Mondi. As Grand Prize Winner of the Corpus Christi International Competition, he will appear with the city's orchestra under the baton of Maestro John Giordano this March. Other engagements this season include recitals at the Gardner Museum and Jordan Hall in Boston, and at the Phillips Collection in Washington, D.C. Also an avid chamber musician, Mr. Guzman has performed in such venues as Tokyo's Suntory Hall, Leipzig's Gewandhaus, Columbia University, San Francisco Performances, and the Vancouver Recital Series, among others. He collaborates regularly with acclaimed violatis Ilya Gringolis, and their 2002 recital on National Public

Radio's Saint Paul Sunday continues to broadcast across the United States and online. In June 2005, he was one of five Young Artists in Residence at the Amelia Island Chamber Music Festival in Florida. Mr. Guzman's special interest in music of our time has resulted in work with one of the nation's preeminent contemporary chamber ensembles. Speculum Musicae, and numerous times with the New Juilliard Ensemble, including tours of the U.S. and France. The New York Times hailed his "coiled, explosive playing" of works by Christopher Theofanidis and Joseph Pereira at New York's Society for Ethical Culture in 2002. Mr. Guzman is a founding member of the New York based Ikarus Ensemble, whose recent project included a concert of the music of áltaVoz, a group of Latin-American composers residing in the United States. Born and raised in San Antonio, Texas, Mr. Guzman began studying piano at age nine and violoncello two years later. He has studied with Kenneth Thompson in San Antonio, and with Jerome Lowenthal and Robert McDonald at The Juilliard School, where he received his bachelor's and master's degrees. He is currently pursuing an Artist Diploma at the New England Conservatory of Music, studying with Patricia Zander.

Violist David Kim is rapidly emerging as one of this country's most promising young violists. This year he is one of seventeen musicians chosen to join Lincoln Center's Chamber Music Society Two, a two-year chamber music residency with concerts in Alice Tully Hall and the Rose Studio. He is also a prizewinner of the 2005 William Primrose Memorial Scholarship Competition and has made recent concerto appearances with the Hudson Valley Philharmonic and the New England Conservatory Symphony Orchestra, under renowned conductor Joseph Silverstein, Mr. Kim made his Boston recital debut at the Harvard Musical Association as the 2004 winner of the recipient of the Arthur Foote Award, and since then he has continued to perform throughout the Boston area. He has taken top prizes in the Concours de Geneve (Hindemith prize), Hudson Valley Philharmonic String Competition, Irving M. Klein International String Competition, and the Corpus Christi International Concerto Competition. He has made numerous chamber music appearances, including Music@Menlo, Steans Institute for Young Artists, Taos School of Music, and Music Academy of the West, as well as collaborations with the Borromeo String Quartet both at NEC's Jordan Hall and at the Russian Consulate in New York City, Mr. Kim earned his bachelor of music degree in 2005 at New England Conservatory, and is currently pursuing a graduate diploma there as a student of Carol Rodland and Kim Kashkashian. Prior to his enrollment at New England Conservatory. Mr. Kim studied violin with Zvi Zeitlin at the Eastman School of Music. He has also worked with Thomas Riebl, Donald McInnes, and Karen Tuttle in master classes. This season, he will be joining the Musicians from Ravinia tour in March with performances in Boston, Philadelphia, Miami, and Chicago as well as participating for the second time at Music@Menlo's winter quartet residency in the Silicon Valley.

Australian-born pianist Justin Williams received training at the Queensland Conservatorium of Music where he graduated with a Bachelor of Music with distinction and was awarded the Conservatorium Medal for Excellence. In Australia, he was awarded the David Paul Landa Pianoforte Scholarship and the Hepzibah Menuhin Scholarship and received a grant from the Australia Arts Council for study overseas. He also performed concerti with the Conservatorium Symphony Orchestra and the Queensland and Adelaide Symphony Orchestras, as well as playing numerous solo recitals most notably at the Melbourne Concert Hall, Sydney Conservatorium of Music and the Queensland Performing Arts Center. Mr. Williams continued his formal studies in the United States at the Manhattan School of Music, where he earned both his Master of Music and Doctor of Musical Arts degrees in piano performance. He has performed extensively throughout the US both as a soloist and as a collaborative artist, most recently appearing at Weill Recital Hall at Carnegie Hall and Merkin Concert Hall. Mr. Williams has also performed in many international venues, including Albert Long Hall in Istanbul, Turkey, and the National Concert Hall in Taipei, Taiwan, as well as returning regularly to Australia for concerts. For the past several years, he has served on the piano faculty of the Brooklyn/Queens Conservatory of Music. This spring, Mr. Williams commenced studies at New England Conservatory as a collaborative piano major in the Graduate Diploma program, studying with Irma Vallecillo.

Originally from Korea, soprano Ji Young Yang is a second year Graduate Diploma student at New England Conservatory, where she studies with Patricia Misslin and is the recipient of the Wendy Shattuck Presidential Scholarship for Vocal Studies. Ms. Yang began her formal studies at Seoul National University as a student of Hye-Yeon Seo, and then continued at the Manhattan School of Music where she earned her bachelor's and master's degrees with Patricia Misslin. At age sixteen, she was a participant at the Salzburg summer festival where she studied with Thomas Quasthoff, and, more recently, participated at the Songfest summer program where she worked with Martin Katz, Graham Johnson, and John Harbison, Ms. Yang made her operatic debut as Sandrina in Mozart's La Finta Giardiniera at Bay Area Summer Opera Theater Institute. In May 2002, she sang Servilia in Warren Jones's production of Mozart's La Clemenza di Tito conducted by Julius Rudel at the Cathedral Church of St. John the Divine. One year later, Ms. Yang made her New York operatic debut as Héro in Berlioz's Béatrice et Bénédict at the Opera Theater of Manhattan School of Music conducted by Laurent Pillot and under the direction of Christopher Mattaliano. Additional roles included Peaseblossom in A Midsummer Night's Dream at Manhattan School of Music Opera Theater (December 2003), and Livia in Caldara's Il Gioco del Quadriglio under the direction of Kenneth Cooper with the Baroque ensemble at Manhattan School of Music (April 2004). Her most recent appearance was in the role of Beth in Mark Adamo's Little Women with the Opera Theater of New England Conservatory, and, this spring, she will appear as Despina in Mozart's Cosi fan Tutte also at NEC. Ms. Yang was just awarded a place in the renowned Merola Opera Program of the San Francisco Opera for the summer of 2006, and was also selected as a semi-finalist in the New England Regional round of the Metropolitan Opera National Council Auditions.

### The Tel-Aviv Trio



The Tel-Aviv Trio was founded under the auspices of the Jerusalem Music Centre in 1998. The trio won First Prize at the Concours International de Musique de Chambre de Haute Alsace and was a prizewinner of the Vittorio Gui International Chamber Music Competition in Florence, the Città di Tranani International Chamber Music Competition, the Joseph Joachim and the Erst-Klassik Competitions in Germany, Most recently, it was also a prizewinner at the prestigious Melbourne International Chamber Music Competition. The trio is rapidly gaining recognition as one of the most outstanding young chamber music ensembles on the international stage, having performed concerts in Israel's major concert halls as well as in Berlin (Philharmonie). Paris

(Auditorium du Louvre), London (Wallace Collection), Rome (Art is Life Festival). Madrid (Conde Duque), Copenhagen (Tivoli Concert Hall), and other major concert halls throughout Europe, United States, Southeast Asia, and Australia. In addition, the Tel-Aviv Trio was the first Israeli ensemble to be engaged to perform concerts in Qatar (the Persian Gulf). The trio has appeared in numerous live concert broadcasts on France Musique, Radio Italia, WQXR, ABC, NDR, SWR, and Israel's Voice of Music. As participants in "International Encounters," Bergen International Festival, Deutsche Grammophon's "Yellow Lounge," Bangalow Festival and in the International Musicians Seminar (IMS) Prussia Cove, the trio has collaborated with world-renowned artists such as Isaac Stern, Leon Fleischer, Hatto Beverle, Bernard Greenhouse, Steven Isserlis, Miriam Fried, Zvi Meniker and with members of the Emerson and Juilliard Quartets. It has also been engaged to present concerts with world leading violists Tabea Zimmermann, Carla-Maria Rodrigues, and Michael Tree (Guarneri Quartet), as well as with clarinetist Philippe Cuper. The trio also recently performed Beethoven's Triple Concerto with the Young Israel Philharmonic Orchestra. Most recently, the Tel-Aviv Trio has been selected for the Professional Piano Trio Training Program at New England Conservatory in Boston under the guidance of Vivian Hornik Weilerstein, and as an award recipient of the America-Israel Cultural Foundation and the Ronen Foundation.

Israel punist Jonathen Aner has performed as a soloist with Israel's leading orchestras, including performances with the Israel Philharmonic Orchestra under the baton of Maestra Zubin Mehta, Israel Chamber Orchestra, Israel Camerata Jerusalem and other orchestras under the baton of David Shallon, Pietro Minnit, Arie Vardi, among others. He won the Citta di Senigallia International Piano Competition in Italy, as well as the Ben-Haim Competition, Schuber International Ormpetition and the Julius Katchen Award. Having taken part in the Mostra Mozart, the Ljubljana and the Bentivoglio Festivals, Mr. Aner has performed many recitals both in Israel and abroad. He is a graduate of the Musikhochschule Hannover where he studied with Frof. Arie Vardi and of the Musikhochschule Lübeck as a student of Pyrof. Konrad Elser, Mr. Aner is currently a student of Vipra Weilerstein in Xve Negland Conservatory.

Born in Israel, violinist Matan Givol has been awarded America-Israel Cultural Foundation grants since the age of twelve. Among his many awards and honors, he has won the Wieniawaki International Competition, Clairmont Competition, Israell Radio Young Artist Competition and the Taschner Prize. As a soloist, Mr. Givol has performed with many of Israel's leading orchestras and has made solo appearances with such internationally renowned artists as Shlomo Mintz, Ida Henodel and Itamar Golan. In addition, he recently recorded a CD with the Jerusalem Symphony Orchestra. Mr. Givol has studied with Nava Milo, Zakhar Bron and Ilan Gronich at the UDK Berlin. Currently, he is a student of Donald Weilerstein at New England Conservatory. He plays on a J.B. Guadagnini violin, no loan to him by the AICF.

Cellist fix Givol, born in Israel, has performed as a soloist with several of Israels leading orchestras including the Israel Symphony Orchestra. Helma Nellin Orchestra and the Israel Conservatory Orchestra. He is a two-time winner of the Ben-Haim Competition, and also won both the Israel Conservatory of Music Competition and the Concerci Barrocko competition in Germany, By special invitation, Mr. Givol attended the International Interlochen Festival where he was awarded a special chamber music prize. In addition, he was a participant at the Kronberg Cello master classes and has performed recitals in Taiwan and Korea. Furthermory, Mr. Givol is a member of the contemporary music ensemble Kaprizma with which he has recorded a CD. As a student of Frans Helmerson, Mr. Givol is a graduate of the Musikhochschule Köln, where he is continuing his Baroque cello studies with Raimer Zipperling. He is currently also a student of Luurence Lesser at New England Conservatory. He performs on a Collin Mexin cello, on loan to him by the AICr.

# Program Notes

# Nunca olvida...

Ya que este mundo abandono, Antes de dar cuenta a Dios,

Aqui para entre los dos, Mi confesión te diré.

Con toda el alma perdono
Hasta a los que siempre he odiado.
A ti que tanto te he amado
Nunca te perdonaré!

#### Cantares

iAy! Más cerca de mi te siento Cuanto más huyo de ti Pues tu imagen es en mí, Sombra de mi pensamiento.

Vuelvemelo a decir, Pues, embelesado, ayer. Te escuchaba sin oir, Y te miraba sin yer.

#### Los dos miedos

Al comenzar la noche de aquel dia Ella lejos de mi, ¿Porqué te acercas tanto? Me decia Tengo miedo de tí.

Y después que la noche hubo pasado, Dijo, cerca de mí: ¿Porqué te alejas tanto de mi lado?

# Tengo miedo sin ti. Las locas por amor

Te amaré diosa Venus, si prefieres Que te ame mucho tiempo y con cordura. Y respondió la diosa de Citeres: Prefiero, como todas las mujeres, Que me amen poco tiempo y con focura. Te amaré diosa Venus, te amaré.

### Never Forget...

Since this world I leave, before the final reckoning with God, here between the two of us, I shall make my confession.

With all my soul I forgive even those I've always hated. But you, whom I have loved so much, I shall never forgive!

# Songs

Ahl I feel you closer to me, the more I flee from you; since I bear your likeness within me, as a shadow of my thoughts.

Tell me again,

for yesterday, spellbound, I listened to you without hearing, and looked at you without seeing.

#### The Two Fears

At nightfall that day, far from me she said: Why come so close? I am afraid of you.

And after the night had passed, close to me she said: Why move so far away?

# I am afraid without you.

I shall love you, divine Venus, if you wish me to love you long and wisely. And the goddess of Cythera replied: I wish, like all women, to be loved fleetingly and passionately. I will love you, divine Venus, I will love you.

Poetry by: Ramón María de las Mercedes de Campoamor y Campoosorio (1817-1901) Translations by: Thomas Novak

# Saturday Evening, February 18, 2006 at 6:00

# Oberlin Conservatory of Music at Oberlin College

OBERLIN, OHIO

Katherine Lerner, mezzo-soprano; Zoe Weiss, viola de gamba; Benjamin Katz, harpsichord; Jorge Meija, horn; Megan Glover, piano; Megan Marie Hart, soprano

The Prima Trio: Boris Allakhverdyan, clarinet; Farhad Hudiyev, violin; Anastsia Dedik, piano

Oberlin Jazz Septet:

Allie Bosso, trombone; Johnny Butler, saxophone;

Andrew Conklin, guitar; Theodore Croker, trumpet;

Charles Foldesh, drums; Sullivan Fortner, piano; Curtis Ostle, double bass

Aram Khachaturian Trio in G minor for clarinet violin, and piano (1932)

(1903-1978)

I. Andante con doloro, con molto espressione
II. Allegro

III. Moderato

The Prima Trio

George Frideric Handel "Cease, ruler of the day" from Hercules (1745) (1685–1759)

Henry Purcell "Lord, what is man" (A Divine Hymn) (1693)

(1659–1695) Katherine Lerner, mezzo-soprano Zoe Weiss, viola de gamba Benjamin Katz, harpsichord

Robert Schumann Adagio and Allegro, Op. 70 (1849)

(1810–1856) Jorge Meija, horn; Megan Glover, piano

Franz Liszt Die Loreley (Heine)

Franz Liszt Der Fischerknabe (von Schiller)

(1811–1886) Megan Marie Hart, soprano Megan Glover, piano

Ray Noble "Cherokee"
(1907–1978) Arr. by Johnny Butler
Oberlin Jazz Septet

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# Oberlin Conservatory of Music at Oberlin College

After Sir Simon Rattic conducted the Oberin Conservatory of Munici. Chamber Orchestra in December 2000, Pain Dealer music crite Donald Rememberg write that the concert was "stamped by magnificence," and included the Oberin-Rattle performance of Malter's Symphory No. 4, which he described as 'uncommonly rich in postly and drama," in his last of log 10 memorable events from the 2004 concert season. Magnificance has come to be synonymous with all aspects of the Oberin Conservatory of Music, from its exacting standards for incoming students to the excellence in teaching and performance sepected of its faculty and the notable careers of its alumn, who can be found performing in overy major confesters and open house and with many of lodgist acclaimed chambers ensembles. Founded in 1885 and situated within the intellectual vitality of Oberin College since 1887. Oberin site holdest continuously personaling conservatory in the Intelled States. An undergraduate institution, Oberin is renowned internationally as a professional music school of the highest califies and has been called a 'national research' by the Washington Post.

## A Message from the Dean

It is indeed a pleasure and an honor for our students to return to the Kennedy Center as part of the highly successful Conservatory Project Concert Senes.

On behalf of the Oberlin Conservatory, I would like to thank the leadership and the staff at the Kennedy Center for sponsoring such an important professance opportunity for young musicians. Having just returned from China with the Oberlin Orchestra following a nineconcert four in the cities, I can say that the expensive young musicians gain by performing a telemative venue is invaluable to their professional training. Senous Music series a critical role in advancing the culture of our country, in addition to connecting ourselves with the many cultures comprising our world. It is through these events, whether in Washington D.C. or Belging, that we remed ourselves of the value and necessly of great art.

My thanks to all of you for attending this concert and for your continued support of the Oberlin Conservatory.

Sincerely, David H. Stull Dean

# Biographies



Mezzo-soprano Katherine Lerner studies with Daume Mahy at the Oberlin Conservatory, where he is a senior pursuing degrees in vocal performance and historical performance. Most recently, Ms. Lerner has performed with the Cleveland Orchestra, singing the roles of Mater Gloriosa, Maria Aegyptiaca, and Schuld in Schumann's Seenes from Faust. On the Oberlin stage, she has some three loss of Mademe de Croissy (Dialogues des Carmellies), Florence Pile (Albert Herring), and ApolloMysterylum (The Fairy Queen). Additional performances include 2nd Witch (Dida and Aeneas) at the Teatro Colon, Buenos Aires, and Mother Gooses (The Rake's Progress) with the Chautauqua Opera.

She has been a finalist in the Opera Columbus and Dayton competitions, and recently received an Encouragement Award at the Cleveland District Metropolitan Opera National Council auditions. Her upcoming performances include Mozart's Coronation Mass (alto soloist) with the Cleveland Youth Orchestra and Chorus, the role of Frau Riech in Die Lustigen Weiber von Windsor with the Oberlin Opera Theatre, and a summer apprenticeship with the Opera Theatre of St. Louis, where she will cover the role of the Sandman (Hansal and Gretels).



Planist Megan Glover, a native of St. Louis, Missouri, studies with Alvin Chow at the Oberlin Conservatory. She has won numerous prizes from the Conservatory's piano department, including the Rudolf Serkin Piano Prize and the John Elvin Plano Prize and Conservatory's piano Competition for Serkin Piano Prize and the Holm Elvin Senior Piano Competition last spring, and won the Senior Concerto Competition this past fall. She has earned top prizes in national competitions, including the Fite Family Young Artist National Competition and the Clincinnati World Piano Competition (Junior Division), and has received thorors and awards from the National Society of Arts and Letters and the National Alliance for Excellence. In 2002, Ms. Glover was one of four pianists chosen nationwide to participate in the

National Foundation for Advancement in the Arts annual ARTS Week in Miami, where ahe was awarded a scholarship. Most recently, she won the Raymond & Goldie Morris Award at the 2005 Nena Wildeman Piano Competition in Shreveport, Louisiana. Ms. Glover will graduate this spring with a bachelor of music degree in piano performance and a minor in musicology.



Soprano Megan Hart, a native of Oregon, is currently pursuing her Masters degree in opera theater at the Oberlin Conservatory. Ms. Hart studied with Richard Miller until his recent retirement and currently studies with Lorraine Manz. Her performances with the Oberlin Opera Theater include Fiordiligi in Cosi fan tutte (2006), Blanche in Les dialogues des Carnelities (2006). The Countess in Le Nozze di Figoro (2005), Venus in Orpheus in the Underwoorld (2004), Lady Billows in Albert Herring (2004), and The Witch and The Mother Hanset and Gretel (2003). This past summer she was a Gerdine Young Artist with the Opera Theater St. Louis and covered the role of Juliet in

Romeo and Juliet. She was also a Young Artist at Opera North and sang Gianetta in *The Gondoliers* and The Bat in *Lenfant et les Sortilèges*. Her upcoming engagements include Elle in *La voix humaine*.



Zoe Weiss, viola da gamba, grew up in Ithaca, New York and is currently a senior at Oberlin, majoring in historical performance. She studies baroque cello and viola da gamba with Catharina Meintes. Ms. Weiss has taught an introductory viola da gamba class at Oberlin for the past three years. She is a member of the Oberlin Baroque Orchestra led by Jeanette Sorrell, the Oberlin Viol Consort led by Catharina Meints, and sings in the Collegium Musicum Oberlinesse led by Steven Plank. She also enjoys playing continuo for many student rectals.



Harpsichordist Bon Katz is a performer of early and contemporary music for the harpsichord. Prior to coming to Oberlin, Mr. Katz studied with harpsichordist Arthur Haas. At Oberlin he has studied with Lisa Goode-Crawford, and is currently a student of Webb Wiggins, the Conservatory's newly appointed professor of harpsichord. Mr. Katz's recent concert activity included a solo retital at the Church of St. Francis of Assisi in New York, an all-Bach program at Classical Action: Performing Arts Against AIDS fundraiser, and An Evening of Young Composers at The Project Room in New York—a show which Mr. Katz curated, wrote, and performed. As a continuo player Mr. Katz has collaborated frequently with baroque violinist Evan Few.

Jorge Mejia, horn, began his musical studies in Costa Rica at the age of ten, first with his father, and soon thereafter with Lius Murillo at the National Institute of Musics of Costa Rica where he was awarded the Gold Medal for Young Soldsists. He won the Maddy Award in 2001 at the Interlochen Arts Camp. Mr. Mejia has performed several times with the Youth Symphony Orchestra of the Americas, and is in his first year of study with Roland Pandolfl at the Oberlin Conservatory of Music.

## The Prima Trio



Violinist Farhad Hudlyev is originally from Ashgabad, Turkmenistan, where he studied violin and composition with Vera Abaeva at the Special Music School. At the age of ten he was the youngest performer ever selected to play with the National Violin Ensemble of Turkmenistan, and at twelve he won a scholarship to attend the New Names Festival in Suzdahl Russia, sponsored by the Moscow Conservatory. He was named the

most promising young musician at the festival, and earned the top award, the Golden Apple. Mr. Hudiyev has performed in Ashghada, Suzada, Macsow, and Odessa (Ukraine) as both a soloist and a member of the violin ensemble of Turkmenistan. He came to the United States in 2001 under a full scholarship with the Interlochen Artis Academy where he studied with Paul Sonner and Michael Albaugh. He is currently in his second year of study with Milan Vitek at the Oberlin Conservatory.

Clarincist, Boris Allakhwerdyan began studying music at the age of nine with fasther in Badu, Azerbaijan, Upon graduation from the Moscow Conservatory Pre-College Division in 2001, he entered the Moscow State Conservatory. He currently studies clariner with Rithard Hawkins at the Oberlin Conservatory. We Allakhwerdyan has won numerous competitions, including the Rosanov International Clarinet Competition (Moscow, 2000) and the Rimsky-Kornakov Calrinet Competition (Saint-Peterburg, 2000). He also has taken part in festivals such as the Musical Kremlin Festival, and has performed as a soleist and with orchestras in Russia. Germany. and the United States.

Pinnist Anastasia Dedik was born into a family of musicians in St. Petersburg. Russia, and began lessons with her mother at the age of five. Upon her graduation from the pre-conservatory division of the St. Petersburg Conservatory, where she studied with Asya Rubina, Ms. Dedik entered the Conservatory division, where she carned both her Bachelor of Music and Master of Music degrees under Elena Shishko and Valery Vishnevsky. Ms. Dedik has won numerous competitions, including the 2004 Oberlin Concerto Competition, and has performed in Russia, Germany, Italy, Greece, Slovakin, Poland, Finland, Estonia, Holland, and the United States. She has participated in the master-classes of Natlail Trull, Andrey Diev, Lev Naumov, Vladimir Krainev, Edith Fisher, Howard Aibel, Russell Shermann, Vladimir Viardo, and Mario Delli Ponti. This season, Ms. Dedik will perform with the Nova Vista Symphony Orthestra in California, as well as recitals in Germany, Italy, and Russia. She is enrolled in the artist diploma program at the Obrili Conservatory where she studies with Sedimara Z. Rustein.

## The Oberlin Jazz Septet



The Oberlin Jazz Septet is a small juzz combo formed annually of students nominated by the Jazz Studies Paculty. Directed by Peter Dominguez, Professor of jazz studies and double bass, OJS represents the most outstanding student performers, arrangers, and jazz composers in the Conservatory and College. In past years, the OJS has been featured at the Detroit, Elmhurst, and Notre Dame Jazz Festivals, at performa-

ance venues in Cleveland, Chicago, St. Louis, Kansas City, and Denver, and at Jazz Aspen Snowmass, as well as at many high schools and arts programs throughout the United States.

Trombonist Allie Bosso, of Simsbury, Connecticut, is a senior jazz studies performance major, studying trombone with Robin Eubenks and improvisation with Connie Crothers, Ms. Basso's main unsical influences include Billie Holiday, Slum Village, Lennie Tristano, and John Coltrane. She has performed at numerous venues including Lincoln Center, the Litchfield Jazz Eestval, and the White House.

Saxophonist Johnny Butler is a senior majoring in jazz saxophone with Gary Bartz and minoring in classical composition with Randolph Coleman. Among his other noteworthy teachers are Mark Turner and Irv Kallenberger. Growing up in Seattle, Mr. Butler played with Trination, Pistol Star, and Bijou. His most notable musical influences in both playing and composition are John Coltrane, Mark Turner, and the now defunct Soundgarden.

Guitarist Andrew Conklin, of Wyndmoor, Pennsylvania, has been an active member of the Philadelphia music scene since 1996. At the age of twelve he formed the band Stratuss with Taylor Brown, Nathan Rouse, and Will Hayes. Mr. Conklin currently studies at the Oberlin Conservatory with Bobby Ferrazza.

Trumpeter Theodore Croker was born in Leesburg, Florida where he started playing the trumpet at age eleven. He was influenced by his late grandfather, legendary trumpeter Doc Cheatham. He was featured as a special guest with trombonist Al Grey at the New Orleans Jazz Festival. Mr. Croker has performed an Dizzy's Chub Caco Cola and Cloopatria Needie in New York City, at Sung Harbor, The Palm Court, and Cafe Brazil in New Orleans, and Murphy's, Nightown, The Bob Stop, and Flow Cafe in Cleveland. He has performed with Wynton Marsails, Jimmy Heath, Wendell Logan, Donald Byrd, Gary Bartz, Nicholas Payton, Louis Hayes, Ellis Marsalia, Roy Hargrove, Eric Lewis, The Lincoln Center Jazz Orchestra, Clark Terry, Henry Butler, Marcus Belgrave, Wyeleff Gordon, Roscoe Mitchell, and others. He is pursuing his Bachelor of Music degree

Drummer Charles Foldesh, a native of Prescott, Arizona, began playing drums at the age of ten. Most recent among his long list of accomplishments is the John Coltrana Scholarship. Mr. Foldesh has performed with Marcus Belgrave, Gary Bartz, George Benson, John Clayton, Bryan Lynch, and Roscee Mitchell. He plays in Tolech, Ohio with Claude Black, Clifford Murphy, and Alex Han, and has appeared at festivals including the Texas International Jazz Festival, the Art Tatum Jazz Heritage Festival, and the Sedona Jazz on the Rocks Festival. Mr. Foldesh has recorded with Marcus Belgrave and the John-Davis Quartet, and appears on Alex Han's debut album, Faurteen. He is pursuing his Bachelor of Music degree in jazz percussion under jazz legend Billy Hart.

Pianist Sullivan Joseph Fortner, Ir., a native of New Orleans, graduated as class audictionia from the New Orleans. Center of Creative Art. He has been navarded scholarships to the Skidmore Jazz Studies Summer Program and the Vail Jazz Institute. Mr. Sullivan has performed as a jazz and gospel musician throughout Louisiana, and has performed in Washington, D. Cwith Clyde Kerr Jr., Kent Jordan, Donald Harrison, and Nicholas Payton. He is currently pursuing an undergraduate degree in jazz piano performance as a student or Dan Wall.

Curtis Ostie, double bass, is a senior at the Oberlin Conservatory and studies double bass with Peter Dominguez. His musical background includes classical training with George Vance and coaching in jazz bass from his father, also a professional jazz musician. While in high school, Mr. Ostle toured South African townships and cities with the Saint Andrew's Jazz Ensemble. Mr. Ostle performs around Oberlin and Cleveland. When not in school, he resides in Washington, D.C., where he regularly appears at the Mandarin Orlental Hotel and various clubs.

### **Program Notes**

# Die Loreley (Heinrich Heine)

I don't know what it means that I am so sad.

A legend from old times will not leave my thoughts.

The air is cool, and it grows dark, the Rhein flows quietly.

The mountaintop sparkles in the evening sunshine.

The loveliest maiden sits up there in splendor.

Her gold lewels flash, she combs her golden hair.

Her gold jewels flash, she combs her golden hair.

She combs it with a golden comb while singing a song

Which has a wondrously powerful melody

That grips with a wild yearning the boatman in his little craft.

He does not see the rocky reef, he looks only at the heights.

I believe the waves finally engulf sailor and boat!

And that is what with her singing the Loreley has done.

#### Der Fischerknabe (Friedrich von Schiller)

The lake smiles, inviting a swim,

The boy fell asleep on the green shore.

He hears a ringing as sweet as flutes,

Like the voices of angels in Paradise.

And as he awakes in blissful joy,

The water washes over his breast. And a call comes from the deep:

"Dear boy, you are mine!

I lure the sleeper. I draw him in!\*

# Lord, what is man (Henry Purcell)

Lord, what is man, lost man, that thou shouldst be so mindful of him?

That the Son of God forsook His alony, His abode, to become a poor tormented man!

The dety was shrunk into a span, and that for me, o wond rous love, for me.

Reveal ye glorious spirits, when ye knew the way the Son of God took to renew lost man, Your vacant places to supply; Blest spirits tell, tell which, which did excel, which was more prevalent, your joy or your

astonishment
That man should assumed into the deity,

That for a worm a God should die.

Oh! Oh, for a quill drawn from your wing To write the praises of eternal love.

Oh! Oh, for a voice like yours to sing that anthem here which once you sung above.

Halelujah!

#### Hark, how all things (Henry Purcell)

Hark! how all things in one sound rejoice. And the world seems to have one voice.

Hark! how all things in one sound rejoice.

# Golden Rules

lmost weekly, we get calls asking about audience etiquette. These calls come from orchestras and theaters, opera and ballet companies all over the United States and Canada. The message scems to be a cry for help: American audiences are out of control. Are they?

Here's a primer. Please read on, and remember, part of one's agreement as an audience member is to take seriously the pleasure of others, a responsibility lufillied by quietly attentive (or silently inattentive) and self-restrained behavior. After all, you can be as demonstrative as you like during bows and currain calls.



- Take it easy with the atomizer; many people are highly allergic to perfume and cologne.
- If you bring a child, make sure etiquette is part of the experience. Children love learning new things.
  - Unwrap all candies and cough drops before the curtain goes up or the concert begins.
  - Make sure all cell phones, beepers, and signal watches are OFF. And don't jangle the bangles.
  - The overture is part of the performance. Please cease talking at this point.
  - Note to lovebirds: When you lean your heads together, you block the view of the person behind you. Leaning forward also blocks the view.
- 7. THOU SHALT NOT TALK, or hum, or sing along, or beat time with a body part.
- 8. Force yourself to wait for a pause or intermission before rifling through a purse, backpack, or shopping bags.
- 9. Yes, the parking lot gets busy and public transportation is tricky, but leaving while the show is in progress is discourteous.
- 10. The old standby: Do unto others as you would have them do unto you.

# WELCOME TO THE KENNEDY CENTER MILLENNIUM STAGE

# Free Performances Every Day at 6 p.m.

# on the Kennedy Center Millennium Stage

As part of its effort to make the performing arts available to everyone, the Kennedy Center offers a free performance every day on the Millennium Stage in the Grand Foyer. These performances of music, theater, and dance feature emerging and established artists from the Washington area, across the nation, and around the world.

Free Tours of the Kennedy Center Every Day are given by the Priends of the Kennedy Center volunteers Monday—Friday 10 a.m. to 5 p.m., with the last tour starting at approximately 445 p.m. On Saturday and Sunday, tours are offered from 10 a.m. to 1 p.m.

Use the Kennedy Center Shuttle to and from the METRO subway. Free every day. Ride METRO Blue or Orange Line to the Foggy Bottom/ GWU Station, and take the Kennedy Center Shuttle—departing every 15 minutes every day 8 a.m. to midnight.





The Kennedy Center welcomes persons with disabilities. For information on services, call the Office of Accessibility at (202) 416-8727 or TTY (202) 416-8728.

For information on all Kennedy Center performances, call (202) 467-4600 or toll free (800) 444-1324. http://www.kennedy-center.org

Please refrain from the use of any audio or video recording equipment during the performance.

Due to safety and security considerations, please refrain from standing in the aisles during the performance. If you have any questions, the uniformed uskers are available to assist you.

Please turn off all pagers and cell phones during the performance.

# About The John F. Kennedy Center for the Performing Arts

The John F. Kennedy Center for the Performing Arts, Stephen A. Schwarzman, Chairman, Michael M. Kaiser, President, is America's living memorial to President Kennedy. The Center, with seven theaters and stages, is the nation's busiest performing arts facility with audiences totaling 2 million; Center-related touring productions, television, and radio broadcasts welcome 20 million more. Now in its 35th season, the Center presents the best examples of music, dance, and theater; supports artists in the creation of new work; and serves the nation as a leader in arts education. With its artistic affiliate, the National Symphony Orchestra, the Center's achievements as a commissioner, producer, and nurturer of developing artists have resulted in over 300 theatrical productions, dozens of new ballets, operas, and musical works. The Center has produced and coproduced Annie, the American premiere of Les Misèrables, the highly acclaimed Sondheim Celebration, the three-play Tennessee Williams Explored, as well as the multi-disciplined A New America: The 1940s and the Arts. The 2005-2006 season will see two major festivals: Festival of China and The Country Music Festival. The Center's Emmy and Peabody Award-winning The Kennedy Center Honors is broadcast annually on the CBS Network; The Kennedy Center Mark Twain Prize is seen on PBS. Each year more than 11 million people nationwide take part in innovative and effective education programs initiated by the Center. At the end of 2005, the Center opened Family Theater, a new totally accessible theater for young people and families. As part of the Kennedy Center's Performing Arts for Everyone outreach program, the Center and the National Symphony Orchestra stage more than 400 free performances of music, dance, and theater by artists from throughout the world each year on the Center's main stages, and every evening at 6 p.m. on the Millennium Stage.

The Millennium Stage was created and underwritten by James A. Johnson and Maxine Isaacs to make the performing arts accessible to everyone in fulfillment of the Kennedy Center's mission to its community and the nation.

The Millennium Stage is brought to the public by Target Stores and Fannie Mae Foundation, with additional funding provided by American Legacy Foundation, the Morris and Gwendolyn Cafritz Foundation, The Meredith Foundation, Dr. Deborah Rose and Dr. Jan A.J. Stolwijk, Temple-Inland, Inc., The Washington Post Company, DC Commission on the Arts and Humanities, the Cora and John H. Davis Foundation, the Millennium Stage Endowment Fund, and the Kennedy Center Washington Committee on the Arts.

Millennium Stage Endowment Fund Contributors

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